IMCA 330, INTERMEDIA PERFORMANCE PRACTICES **Fall 2008/Winter 2009**

Time: Thursday's 13:30-17:30
Professor, Fall Term: Leila Sujir
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Office Hours: Tuesday mornings (11:00 to noon) or by appointment (please note: make an appointment by email)
Professor, Winter Term: Lorraine Oades
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Office Hours: by appointment
Teaching Assistant: Summer Geraghty
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COURSE DESCRIPTION

between (art - the object - art market + theory - audience + not art + people ++ - ++...)

A studio/seminar class designed as an intermediate-level investigation into an interdisciplinary approach to art practices. The course is structured around students' creation of Intermedia and Performance art projects with the assistance of the teacher. This development process is further supported by lectures, discussion of assigned readings, guest artists, and the viewing of slides, films, and videos.

Prerequisite: Second-year standing in the Intermedia/ Cyberarts program or written permission of the Department. Note: Students who have received credit for IDYS 200 or 300 may not take this course for credit.

Class and individual discussion will take place on a regular basis. These discussions, facilitated by screenings, workshops, readings, and field trips will focus on class projects, student work and a discussion of related art issues. There will be a contemporary focus to the course, along with an investigation of the history of Performance as an art practice., along with a grounding in the theory and development of Intermedia and Performance as art practices.

Throughout the Fall & Winter semesters, you will be developing a major project each term, to be presented at the end of each term, along with group and individual projects presented throughout each semester.

OBJECTIVES
-To develop a performance and intermedia practice, working through individual and group projects, towards a finished project for the end of the each term-- Fall and Winter;
-To acquire an understanding of the history and development of Performance and Intermedia practices.

COURSE REQUIREMENTS
-Your participation in *all* class projects is a course requirement, for the exploration of various Intermedia & Performance Practices.
You are responsible for the cost of materials and the CDA lab fee, for equipment usage..
You are expected to work a minimum of six hours a week outside of class time on class projects.

CLASS ATTENDANCE
You are expected to arrive to class on time (later than fifteen minutes will give an absence for the class). If you are unable to attend class, for whatever reaons, please send an email to Summer (see email above); failure to do so will result in a 5% loss of your final grade. Excessive absenteeism will have an affect on your grade. It is your responsibility to acquire information for classes if you have been absent. This must be done prior to the next class.

EVALUATION
You will be evaluated on the basis of all class projects and on the individual body of work developed. Commitment and discipline in terms of studio practice will also be of critical importance.

50% Major Project each term, either Intermedia or Performance, which includes the following processes:
-Project Proposal, sketches/maquette;
-the Finished Work is to be presented November 20th or November 27th, 2008 in class with the professors from the Fall & Winter term, and on April 2nd or April 9th, 2009, again with the professors from the Fall & Winter term;
-Artist's Statement/Description of Work;
-Documentation of the project (photo documentation or short video clip).

EVALUATION continued

10% Participation in class activities and discussions to develop a language of critique to apply to the studio practice, including writing on someone else's work.

35% Portfolio coming out of class presentations, designed to illuminate the variety of processes and development of a practice. The portfolio will include documentation of all of your major projects and other class activities as well as your reflections on performance/intermedia practices in general as well as group activities that will include a series of small projects do with the class. The portfolio should include drawings, maquettes, audio or video clips, still images and text.

5% Class Presentations

First Term: A panel discussion, with each person making a five minute presentation of an artist's work in Intermedia or Performance.

Second Term: Information sharing presentation where each of you will be asked to present an tip or instruction of some kind that you think will be useful to other students.

Note: Assignments and projects presented as term work for the IMCA 330 studio/seminar cannot be submitted as term work, projects, or assignments for other courses.

LAB FEE

To access the CDA lab production and editing equipment, each IMCA 330 student needs to pay a CDA lab fee. An account can be created at at any time, through the website: http://cda.concordia.ca/

This CDA lab fee is payable at the VA art supply store and covers all activities for the first term (for other courses as well as IMCA 330). Please present your receipt to the CDA Lab.

A student will have access to the following through the CDA labs:

-mini-DVand HDV video cameras;
-digital still cameras;
-wave audio recorders;
-sound recording booth;
-sound recording suites with Protools;
-workshops.

Audiovisual Resources are Located at EV-005-770; Campus Contact: (514) 848-2424 X 3438 or email the CDA depot at cdadepot@alcor.concordia.ca

Throughout the two terms, there will be a field trip, screenings, and lectures, along with a series of individual and group projects, moving towards a finished project at the end of the Fall and Winter terms--all oriented to develop your production in the IMCA 330 Studio/Seminar focusing on studio practice within Intermedia & Performance Practices. Throughout the term, you will meeting individually with the professors and the Teaching Assistant, in order to gain an understanding of your progress in the course, with a mid-term meeting for an interim grade in the course and an end of term meeting for your grade in the Fall term of the course.

The following schedule may be subject to some change, on occasion; its intention is to give the skeletal outline for the development of the course. Please consult course Moodle for each week's activities & assignments.

Week 1, September 4th

-Presentation/Discussion of Studio/Seminar Schedule and Course Outline, Fall & Winter Major Project Guidelines

Introductions/ Mini-Presentations.

-Visit to Quebec Triennial (3 pm – 5 pm) at the Museum of Contemporary Art (Ste Catherine & Jeanne Mance). Please take notes for follow-up conversations on the works of Jonathan Plante , Tricia Middleton, Karen Tam, and Women with Kitchen Appliances.

Reference Reading: Jerry Saltz, "Modern Gothic," *Gothic: Documents of Contemporary Art.* Editor Gilda Williams. London, U.K. and Cambridge, Massachusetts: Whitechapel and MIT Press, 2007.

Week 2, September 11th
Focus: Perambulation: Walking as Performance, Surround(ing) Sound (Janet Cardiff, Hamish Fulton, Wim Wenders and Others)

-Assignment (within studio/seminar class): Walking Performance. Walk for ten minutes, with intention (to be determined), as if everything is a dream.
-Reference Reading: Francis Alÿs, "Interview with James Lingwood," *The Everyday: Documents of Contemporary Art.* Edited by Stephen Johnston. London, U.K. and Cambridge, Massachusetts: Whitechapel and MIT, 2008.

Week 3, September 18th
-Assignment follow-up, with documentation (drawing, sound recording, video clip, etc): one more walk during the week
-Reference Reading: excerpt from Relational Practices (Nicolas Bourriard)
-Field trip to Dare Dare site for talk & presentation on Matthew Biedermann's tactical media project (Cabot Square, Montreal, Quebec, Corners Ste. Catherine and Lambert-Closse).

Week 4, September 25th
-Reference Readings: Annette Messager, "Album//1972-73," *The Everyday: Documents of Contemporary Art.* Edited by Stephen Johnston. London, U.K. and Cambridge, Massachusetts: Whitechapel and MIT, 2008.
Rebecca J DeRoo, "Annette Messager's Images of the Everyday," *The Everyday: Documents of Contemporary Art.* Edited by Stephen Johnston. London, U.K. and Cambridge, Massachusetts: Whitechapel and MIT, 2008.
-Screening in class of Tanya Mar's video, "*Pure Virtue*," 1985, video, 15 minutes. Tanya Mars explores the topic of women and power through the role of Queen Elizabeth I. N 6494 V53 P85 1985.
Presentation by Summer Geraghty on Documentation Processes.

Week 5, October 2nd Lorraine Oades--TBA

Week 6, October 9th
-Assignment due: Presentation of a Persona with a sketch, maquette or drawings.

-References: Archive for performance recipes, "DO IT" is a project curated by Hans-Ulrich Obrist.
http://www.e-flux.com/projects/do_it/manuals/0_manual.html
Some recommendatons: Pipolotti Rist, Yoko Ono, Bruce Naumann, Jimmy Durham, Tacita Dean, Diller + Scofidio, Joan Jonas, Soo Ja Kim
- Another site for performance assignments, "Dare," from the U.K. based Iniva
http://www.iniva.org/dare/themes/play/index.html

Week 7, October 16th
-Assignment due: Drawings/Maquettes + one page proposal for major project for presentation & discussion.

Week 8, October 23rd field trip? Or panel?
-Assignment due: Presentation of Panel Discussions. Choose a performance artist or Intermedia artist whose works interest you; focus on Strategies, Materials, Narrative, & Intentions. Each group has thirty-five minutes for presentation, with individual presentations of approximately five minutes.

Week 9, October 30th
mid-term meeting (during class time)

Week 10, November 6th
Assignment due: an Intervention as Intermedia Practice (presentation in class within the EV building).
Consider the architecture sites presented last week; what does the EV building 'need' to transform its spaces? Also consider presenting a portion of your final project as an intervention within or around the building.

Week 11, November 13th
Studio day
Assignment due: Bring your major project in a portable form to work on during the session and to receive feedback. Assignment due: Working Draft of Artist Statement: (final copy from 100 to 200 words) giving your intentions for the work, process, along with a description.
Assignment due: Draft for Writing on Someone Else's work of the intervention presentation on November 6th: (final copy from 100 to 200 words) giving your description of the work, its response, and further thoughts with your interpretation. You could talk about its provocations and possible intentions. Ask the person whose work it is to do fact checking and to discuss the intention she/he had about the work.

Week 12, November 20
Studio Presentations of Major Projects, Part 1

Week 13, November 27th
Studio Presentations of Major Projects, Part 2

Artist Statement on Major Project & Writing on Someone else's work due no later than December 1st

First week of December
Individual Student Meeting/ Interviews for First Term Grades

Syllabus for Winter 2009 term with Lorraine Oades to follow.